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# FJH YOUNG BAND

Grade 2.5

## IRONCLADS

(THE MONITOR AND THE MERRIMACK)

William Owens

### Instrumentation

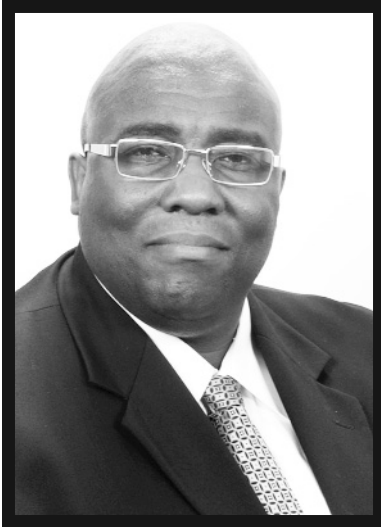
- |                                  |   |
|----------------------------------|---|
| 1 - Conductor's Full Score       | 2 - Baritone/<br>Euphonium  |
| 1 - Opt. Piccolo                 | 2 - Baritone T.C.   |
| 4 - Flute 1                      | 4 - Tuba  |
| 4 - Flute 2                      | 1 - Timpani   |
| 2 - Oboe                         | 2 - Mallet Percussion<br>Bells<br>Chimes                                    |
| 2 - Bassoon                      | 4 - Percussion 1<br>Snare Drum<br>Bass Drum                                 |
| 5 - B $\flat$ Clarinet 1         | 2 - Percussion 2<br>Tom-toms<br>Triangle                                    |
| 5 - B $\flat$ Clarinet 2         | 2 - Percussion 3<br>Crash Cymbals<br>Suspended Cymbal<br>Brake Drum<br>Gong |
| 2 - B $\flat$ Bass Clarinet      |   |
| 2 - E $\flat$ Alto Saxophone 1   |   |
| 2 - E $\flat$ Alto Saxophone 2   |   |
| 2 - B $\flat$ Tenor Saxophone    |   |
| 2 - E $\flat$ Baritone Saxophone |   |
| 4 - B $\flat$ Trumpet 1          |   |
| 4 - B $\flat$ Trumpet 2          |   |
| 4 - F Horn                       |   |
| 2 - Trombone 1                   |   |
| 2 - Trombone 2                   |   |

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

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## The Composer

William Owens (b. 1963) is a native of Gary, Indiana and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor and clinician throughout the United States and Canada. Mr. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, the South Plains College Dept. of Fine Arts and the Texas University Interscholastic League. He is a consistent winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. Professional memberships include ASCAP, the American Composers Forum and the Texas MEA. William resides in Fort Worth, TX with his wife, Georgia.

## Program Notes

After the outbreak of the American Civil War, the Confederacy quickly realized it could not match the naval strength of the industrious North in numbers of ships at sea. The South's answer was to build a superior fleet with iron clad ships, and thusly, the *USS Merrimack* was born. On the morning of March 8, 1862, the *Merrimack* launched an assault on the Union warships the *Cumberland* and *Congress*. After destroying the inferior wooden vessels, the *Merrimack* turned her attention to the *Minnesota*. However, nightfall and damage from battle rendered her unable to continue, and the attack was suspended. After hasty repairs, the *Merrimack* left anchorage the following morning to attack the *Minnesota*; however, the Union's armored challenger, the *USS Monitor*, had arrived and was able to thwart the attack. The two ironclads shortly squared off and commenced battle, but after hours of fighting, neither vessel could claim an advantage. The battle finally ended when a shot from the *Merrimack* struck the *Monitor's* pilot house and exploded, forcing the *Monitor* to retreat. The *Merrimack* had also sustained extensive damage causing her to draw off as well. Convinced that the *Merrimack* had given up, the *Monitor* ceased fighting with the *Merrimack* and took position only to protect the *Minnesota*. Each side misinterpreted the moves of the other and claimed victory. In the aftermath of this epic melee, all other navies of the world would become obsolete.

*Ironclads* captures the fierceness and raw savagery of the battle that would change naval warfare forever. The introduction begins forebodingly by way of percussion and brass, signifying the initial meeting of the two titans. The music suddenly assumes an intense quick tempo, engaging various styles and volumes to portend the ferocity of the vessels in combat. Tonal dissonance and a flurry of percussion colors are used as well to connote the fury of battle and the rigid determination of two factions interlocked in an infamous chapter of the most terrible war in American history.

## Rehearsal Suggestions

Particular attention to dynamics and style markings are vital to capture the true mood of the music. At measure 15 play toward the higher end of the metronome marking for optimum intensity. As the forte sections are boisterous in nature, the softer sections should counteract with delicacy for greater contrast and interest. The gong (or tam-tam) part, when indicated, should be played with a hard rubber mallet. The brief chime part adds a special flavor, but the music is equally effective without it as it is quite optional.

# IRONCLADS

(The Monitor and the Merrimack)

WILLIAM OWENS  
(ASCAP)

Forebodingly (♩ = 80-88)

Flutes (Opt. Piccolo) 1 2

Oboe

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone/Euphonium

Tuba

Timpani (G, B♭, C)

Mallet Percussion (Bells, Chimes)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Tom-Toms, Triangle)

Percussion 3 (Crash Cymbals, Suspended Cymbal, Brake Drum, Gong)

Bar./Euph.

f

play

f

Tpt.

f

Tpt.

f

play

f

play

f

f

f

f

p

f

p

f

p

f

p

f

mp

2 w/ gong mallet

3

4

5



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9

+Picc.

Fls. 1  
Picc. 2

mp f

Ob.

mp f

Bsn.

mp f

Cl. 1  
2

mp div. mp f

B. Cl.

mp f

A. Saxes 1  
2

mp f

T. Sax.

mp f

B. Sax.

mp f

Tpts. 1  
2

mp f

Hn.

mp f

Tbns. 1  
2

mp f

Bar./  
Euph.

mp f

Tuba

mp f

Timpani

p f mf f

Mlt. Perc.

Bells  
mp f

Perc. 1

p f mf f

Perc. 2

p f

Perc. 3

Cr. Cym.  
f

6 7 8 9 10 11

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poco rit. Suddenly fierce (♩ = 144-152)

Fls. Picc. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl. div.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mp

f

p

ff

div.

poco rit.

Suddenly fierce (♩ = 144-152)

snare on

Tri.

Sus. Cym.

w/ hard rubber mallet

12 13 14 15 16

21

Fls. 1  
Picc. 2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

8

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

strike near the bolt

17 *f* 18 19 20 21

Fls. 1  
Picc. 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar./  
Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26

This page contains the musical score for rehearsal mark 29, spanning measures 27 to 31. The score includes parts for the following instruments:

- Fls. Picc. 2:** Flute and Piccolo (2nd). Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Ob.:** Oboe. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Bsn.:** Bassoon. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Cl. 1, 2:** Clarinets. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- B. Cl.:** Bass Clarinet. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- A. Sax. 1, 2:** Alto Saxophones. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- T. Sax.:** Tenor Saxophone. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- B. Sax.:** Baritone Saxophone. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Tpts. 1, 2:** Trumpets. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Hn.:** Horn. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Tbns. 1, 2:** Trombones. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Bar./Euph.:** Baritone/Euphonium. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Tuba:** Tuba. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Timpani:** Timpani. Part 1 has a dynamic of *mf* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Mlt. Perc.:** Mallet Percussion. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *f* starting at measure 29.
- Perc. 1, 2, 3:** Percussion 1, 2, and 3. Part 1 has a dynamic of *f* starting at measure 29. Part 2 has a dynamic of *mf* starting at measure 29. Part 3 has a dynamic of *mf* starting at measure 29.

The score includes rehearsal marks 27, 28, 29, 30, and 31. A large red watermark reading "Preview Only - Requires Purchase" is overlaid diagonally across the score.



This is a page of a musical score, likely for a symphony or concert band, showing measures 32 through 36. The score is for a large ensemble of instruments:

- Fls. Picc. 2**: Flutes and Piccolo (measures 1 and 2)
- Ob.**: Oboe
- Bsn.**: Bassoon
- Cls. 1, 2**: Clarinets (first and second)
- B. Cl.**: Bass Clarinet
- A. Saxes 1, 2**: Alto Saxophones (first and second)
- T. Sax.**: Tenor Saxophone
- B. Sax.**: Baritone Saxophone
- Tpts. 1, 2**: Trumpets (first and second)
- Hn.**: Horn
- Tbns. 1, 2**: Trombones (first and second)
- Bar./Euph.**: Baritone/Euphonium
- Tuba**: Tuba
- Timpani**: Timpani
- Mlt. Perc.**: Multiple Percussion
- Perc. 1, 2, 3**: Three different percussion parts

The score includes various dynamic markings such as *mf* (mezzo-forte) and *f* (forte), as well as articulation marks like accents ( $\wedge$ ) and muffs. A large, semi-transparent red watermark reading "Preview - Legal Use Requires Purchase" is overlaid diagonally across the page.

Musical score for orchestra and woodwinds, measures 37-42. The score includes parts for Flutes (Fls.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horn (Hn.), Trombones (Tbn.), Baritone/Euphonium (Bar./Euph.), Tuba, Timpani, Mallet Percussion (Mlt. Perc.), and three other Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score features various dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *div.* (divisi), *play*, and *w/ gong mallet*. A large red watermark "Legal Use Requires Purchase" is overlaid on the score.

45

Fls. Picc. 1 2

Ob.

Bsn.

Cl. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

43 44 45 46 47

Fls. Picc. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./Euph.

Tuba

Timpani

Mlt. Perc. Bells

Perc. 1

Perc. 2

Perc. 3 Cr. Cym.

mp

f

mf

snare off

48 49 50 51 52 53



54

Fls. Picc. 1 2

Ob.

Bsn. Euph. *p* *mf* *p*

Cl. 1 2

B. Cl. B. Sax. *p* *mf* *p*

A. Saxes 1 2 *a2* *p* *mf* *p*

T. Sax. *p* *mf* *p*

B. Sax. *p* *mf* *p*

54

Tpts. Cl. 1 Cl. 2 *p* *mf* *p*

Hn. *mf*

Tbns. 1 2 *p* *mf* *p*

Bar./Euph. *p* *mf* *p*

Tuba *p* *mf* *p*

Timpani

Mlt. Perc. Chimes *mp* *mf* *mp*

Perc. 1 *p* *mf* *p*

Perc. 2 *p* *mf* *p*

Perc. 3

54 *p* 55 56 *mf* 57 58 *p*



Fls. Picc. 2  
Ob.  
Bsn.  
Cls. 1 2  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Hn.  
Tbns. 1 2  
Bar./Euph.  
Tuba  
Timpani  
Mlt. Perc.  
Perc. 1  
Perc. 2  
Perc. 3

59 60 61 62 63

mf p play

tr<sup>(b)</sup>

62

Cl.  
Hn.  
B. Cl.

62 play

Bells  
mf

snare on  
mf mp



Fls. 1  
Picc. 2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar./  
Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

69 *f* 70 *f* 71 72 73 *p*



74

Fls. Picc. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

74

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3 Brake Drum

74 *f* 75 *mf* 76 *f* 77 *mf* 78 *f*

80

Fls. 1  
Picc. 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tbn. 1  
*p*

Tbn. 2  
*p*

80

Tpts. 1  
2

Hn.

Tbns. 1  
2  
*p*

Bar/  
Euph.  
*p*

Tuba  
*p*

Timpani

Mlt. Perc.  
*mp*

Perc. 1

Perc. 2

Perc. 3

79 w/ hard rubber mallet 80 81 82 83

88

-Picc.

Musical score for orchestral instruments. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments are listed on the left side of the page, including Flutes (1 and 2), Piccolo (2), Oboes (1 and 2), Bassoon (1 and 2), Clarinets (1 and 2), Bass Clarinet (1 and 2), Saxophones (Alto 1 and 2, Tenor, Baritone), Trumpets (1 and 2), Horns (1 and 2), Trombones (1 and 2), Baritone/Euphonium, Tuba, Timpani, and three types of Percussion (1, 2, 3). The score includes various musical notations such as notes, rests, dynamics (*mp*, *p*, *mf*), articulation (*play*, *play a2*), and performance instructions (*strike w/ mp drumstick*, *rim*, *Sus. Cym.*). A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the score. The page number "19" is in the top right corner. A box with the number "88" is located at the top right of the score. The page number "88" is also written at the bottom right of the score, near the instruction "strike w/ mp drumstick".

84

85

86

87

88

strike w/ mp drumstick

89

92

Fls. 1 +Picc.  
Picc. 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*  
2 *mf*

B. Cl. *mf*

A. Saxes 1 *mf* play  
2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*  
2 *mf*

Hn. *mf*

Tbns. 1 *mf*  
2 *mf*

Bar./ Euph. *mf*

Tuba *mf*

Timpani *mf*

Mlt. Perc. *mf*

Perc. 1 *mf* head

Perc. 2 *mf*

Perc. 3 Brake Drum *mf*

90 91 92 93 94

98

Fls. Picc. 1  
2

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

Tpt. 1  
2

Hn.

Tbns. 1  
2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

95 96 97 98 99

*f* *fp* *f* *mf* *mp* *f*

Fls. Picc. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

100 101 102 103 104

106

Fls. 1  
Picc. 2

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

106

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar./Euph.

Tuba

Timpani

Mlt. Perc.

Perc. 1

Perc. 2

Perc. 3

mf

f

fp

div.

muffle

105 106 107 108 109

